

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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## THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1876.

### THE LONDON MUSICAL SEASON.

BY HENRY C. LUNN.

No greater proof of the change which has taken place in the musical feeling of this country could be adduced than the fact that at one period the Italian Opera almost exclusively absorbed the attention of so-called lovers of the art, and that in the present day, although we have two establishments devoted to the lyrical drama, the progress of music is rather impeded than assisted by their existence. That the blind worship of the vocalists has mainly led to this result can scarcely admit of a doubt, the feeble operas written for the display of certain voices having so far supplanted the artistic creations which depend for their effect upon a perfect representation of the entire work that tickets are eagerly purchased, when established favourites warble, at an advanced price, without even a thought of the opera to be performed; and persons who used to frequent the pit are crowded out of their seats by the accession of aristocratic stalls, and compelled to look from a height at the brilliant assemblage which represents the "musical season." It can be no matter of wonder, therefore, that as the standard of art is lowered at the Opera-house it is raised in the Concert-room; and that the latter now takes the lead in guiding public taste is sufficiently evidenced by the circumstance of the Wagner Society having forced on lessees the necessity of producing "*Lohengrin*" and "*Tannhäuser*," in spite of the well-known opposition of some of the principal vocalists. Such a reform, once commenced, is not likely to stop; but if classical operatic works are to be adequately presented in this country, we are convinced that a wholesome and well-organized opposition must be commenced; for although, like all despots when sorely pressed, those in present power may yield occasional concessions, it is not to be expected that they will ever disregard a rich but inartistic majority in order to conciliate a poor but artistic minority.

At the Royal Italian Opera we certainly have had two productions which reflect credit upon the lessee; but both may be said to have been wrung from him by the pressure of public opinion. The performance of "*Tannhäuser*" in an establishment devoted to the glorification of *prime donne*, and with a chorus more accustomed to Italian than German Opera, received as much justice as could be expected under the circumstances. Most of the solo parts were cast to competent vocalists, and the scenery—with the exception of the "*Hill of Venus*," about as conventional a pantomime ballet scene as can possibly be imagined—may fairly be praised throughout. We can scarcely believe that this will be a favourite opera with the singers; but if it should become a favourite with the public, there can be little doubt that it will be frequently given, and vocalists will thus receive their first lesson in humility. Wagner may be a tyrant, but it must be remembered that composers have too long been ruled over by those who should be their loyal subjects; and if he teach them their real place in the artistic kingdom, we can readily forgive him for a little excess of zeal in carrying out so salutary a reform. We have already expressed our opinion upon Mr. Gye's other production, Verdi's "*Aïda*," a gaudy spectacle

which, as it belongs to no recognized school, we may presume to be Egyptian. With such a heroine as Madame Patti, this work may form an occasional attraction next season, but we doubt whether it will be anxiously inquired for either by the subscribers or the public. There is little else to record of any importance at this establishment during the season. No first appearance has been more than a tolerable success; but Mdlle. Albani has materially advanced in public favour, whilst Mdlle. Thalberg, who has been most perseveringly put forward in the best parts, is still considered as merely "promising."

If the report circulated last autumn that Mr. Mapleson had taken Drury Lane Theatre for this year be true, the lessee must have had wonderful power in foretelling the coming "winter of very great severity," which, as he stated in his prospectus, "completely put a stop at times to building operations," and had much to do in preventing the completion of his "Grand National Opera House." Under these circumstances he may perhaps be excused for introducing no novelty, and falling back upon a *répertoire* which is always safe. We cannot but think, however, that in selecting from the programme he materially underrates the taste of the public, else why should he persistently keep such a work as Beethoven's "*Fidelio*" out of the bills until he is urged to perform it in consequence, as he frankly admits, of "numerous applications." If the patrons of the Opera know better what they want than the lessee, we shall be glad if they will occasionally make known their wishes in this manner; and it may then be possible that, in deference to "numerous applications," next year Cherubini's "*Medea*," which is constantly promised but never given, may be revived. To compensate for the absence of any novelty, however, we have had some stock operas very finely cast, "*Don Giovanni*" more especially, and M. Faure has proved a tower of strength in the company. Mdlle. Titiens has returned to England with her voice increased in power and certainty, and Mdlle. Varesi has been received with marked favour during the season. Madame Christine Nilsson has again been a powerful attraction, her singing being as satisfactory as ever, especially in the parts of *Alice*, in "*Robert le Diable*," and *Elsa*, in "*Lohengrin*." The gap in the tenor department is not likely to be filled by Signor Stagno, who has merely creditably passed through the season, and will be probably heard of no more.

We could readily forgive the Philharmonic Society for ignoring the claims of our native composers, if strenuous efforts had been made, as in the olden times, for procuring the highest-class works of foreigners; but when we find that the season has been chiefly occupied in reproducing compositions which are already known, or in presenting such an elaborate and pretentious work as the "Dramatic Symphony" of Rubinstein, we cannot but believe that the Society has abandoned its true mission and entered the lists as a mere concert-giving Association without any definite notion save the idea of making the performance pay. Even if it be found necessary to exhibit a "lion" pianist, it by no means follows that compositions not written for his instrument should occupy an important place in a programme hitherto presumed to be devoted to the creations of genius; and we shall be glad indeed to find in the prospectus for next season that the Directors have resolved, at least partially, to resume that policy which shed such a lustre upon the Society in its early days both at home and abroad.

Nothing need be said of the Sacred Harmonic Society, save that the usual number of concerts have been given, and the usual number of works performed. But little appeal is made by this institution to the general public; and if the subscribers, therefore, are satisfied with the reproduction of the same compositions year after year, there can be no just cause for complaint. The Crystal Palace, as our columns have testified, has honestly fulfilled the promises in the prospectus; and if Mr. Manns would only disown any attempt to meddle with the intention of composers, by adapting and re-arranging works the form of which has been stamped by its author, we should have nothing but praise for his laudable efforts to promote the spread of really good music. The Alexandra Palace has made a rapid stride in the right direction during the season. The revival of Handel's two almost unknown Oratorios, "Esther" and "Susanna," would alone have entitled the directors, and especially Mr. Weist Hill, upon whom has devolved the heavy responsibility of producing such elaborate works, to the thanks of all music-lovers; but, apart from these compositions, the programmes have latterly been in the highest degree interesting, and we may now confidently anticipate a brilliant future from an establishment which has manifested both the will and the power to produce the great works in art.

As we by no means expected that any musical benefit would accrue from the establishment of the Westminster Aquarium, we confess to feeling no astonishment at the result. On the opening day, as we have already recorded, the coldness of the audience during the concert was something remarkable; and although attempts have been made since then to attract the musical public to so unfavourable a locality, the real success will no doubt be the adjoining Theatre and the Skating Rink, with a "promenade concert" in the building for those who wish to walk about and see the fish. Meantime, we believe that we are correct in asserting that Dr. Sullivan has resigned his post as Musical Director.

During the season two works have been produced—one representing the old and the other the new German school—each with adequate interpreters, both vocal and instrumental, and each conducted by an artist whose heart was in the cause he advocated. We allude to the "Mass in B minor" of Bach, and the "Legend of St. Elizabeth" of the Abbé Liszt. Now, what was the result? On the first representation of Bach's Mass an enthusiastic audience applauded every number of the work as if it were a revelation in music; on the second performance every seat in the hall was filled, and the excitement could scarcely be repressed within reasonable bounds. The "Legend of St. Elizabeth," on the contrary, fell flatly upon a large body of listeners fully prepared to receive with favour a composition which had been lauded by its admirers as one of the choicest specimens of the "higher development" of creative art. If we are to draw a moral from this fact, it is that works which represent form and power are ever fresh, and that neither apathy nor opposition can crush them; whilst those which have the negative merit of abolishing the old models without creating new ones, can gain but the suffrages of those who, fancying it an age of art revolution, are content, as in political revolutions, to accept the most prominent opponents of law and order as the most enlightened apostles of the coming creed.

Some time ago, in mentioning the concert of one of the sworn disciples of the modern German school, we

drew attention to the fact of his analytical programmes instructing the critics as to what should and should not be said respecting the compositions performed. On the appearance of Herr Rubinstein during the past season the principle seems to have been followed by many of the critics themselves, the admirers of the impulsive eccentric school not being content with recording the effect produced upon themselves, but deeming it necessary to strengthen their remarks by casting slurs upon all those who do not agree with them. That hero-worship should partially blind the judgment of those who consider themselves the elect is scarcely to be wondered at; but those who have preserved their freedom of thought are not to be ridden over by any art Juggernaut; and it is well that a protest should at once be made against a system which is aimed at the very root of free and independent criticism. Herr Rubinstein is a representative man, and with many faults has genius enough to command a hearing wherever he appears. Were his perfect mechanism and consummate mastery over every gradation of tone controlled by that reverence for his mission which places the art above the artist, he would be everything that his most earnest admirers claim for him; but when we find that many portions of the works he performs are simply used as vehicles for the display of the executant, and that his "new readings," as they are termed, derive much of their novelty from their flatly contradicting the expressed intentions of the composer, we cannot but feel that the wonder called forth by his playing is often created at the expense of the art, and that the eulogistic criticism of those who are carried away by his exaggerated style too much resembles the praise of the courtier, who is not only in ecstacies with the virtues of his lord and master, but even in his vices sees something to admire. That in spite of the meteoric appearance and temporary adoration of sensational artists, however, there is a public to admire the less demonstrative school is sufficiently evidenced by the large attendance at the Monday Popular Concerts, and at the many unpretending musical entertainments given by well-established professors during the season, the quiet but, in their way, perfect performances of Mr. Henry Leslie's Choir having been, as usual, amongst the most enjoyable concerts of the year.

The "Musical Association for the Investigation and Discussion of Subjects connected with the Art and Science of Music" seems to have been given over to the mathematicians. Papers involving much thought have been read; but we scarcely think that the Society appeals forcibly to either creative or executive musicians. No doubt it is interesting to inquire into our "perception of the direction of a source of sound," or to listen to a discourse on the "vibrations and resonance of columns of air," but all this has in reality nothing to do with music; and if the Council of the Society think with us that some practical result should be achieved by these meetings, a vigorous course of action will be at once necessary. The Association has already enrolled the names of several eminent men; and if papers on really useful subjects be desired, there are many, we think, who would be both ready and willing to be something more than mere ornamental members.

The opening of the "National Training School for Music" must be mentioned as one of the events of the season; and as it can no longer be spoken of as a foe to the Royal Academy of Music, we presume it must be spoken of as a friend. It is difficult indeed to understand why a separate establishment should

be organized for the reception of those very scholarships which the older Institution has been for years endeavouring to obtain; but as some of the most influential professors of the Training School are also attached to the Royal Academy, the amicable working of the two seminaries may be confidently relied upon. Meantime, we hope that the eloquence of the Lord Mayor and other speakers at the Mansion House Meeting on the necessity of encouraging musical education in this country may draw attention to the strenuous exertions of the Committee of Management of the Royal Academy of Music, which have resulted in the building of a new Concert-room and the enlargement of those premises in Tenterden Street around which cling some of the dearest recollections of the many professors who have received their education there; for if two National Schools of Music are to be supported, it appears strange indeed that not only aristocratic patronage but money influence should be exclusively bestowed upon one.

Those mongrel entertainments which used to be termed "Benefit Concerts" are now fast disappearing, their decline no doubt dating from the discovery of the fact that they were no "benefit" either to the art or to the artist. The performances of orchestral and choral works, and the Recitals of Chamber-music, which have arisen on the ruins of the former fashionable gatherings, so thoroughly represent at the present time the real place of music in this country, that both executants and composers should be watchful—if they care for anything beyond their mere personal advancement—that those to whom they submit the result of their talents should not only be amused, but, as Handel said, "made better" by what they hear. England is gradually shaking itself free from the reproach of not being a musical nation; but let us not rush to the opposite extreme, and go wild with excitement at every composer and performer—native or foreign—presented to our notice. However hyperbolical may be some criticism, whether verbal or printed, upon aspirants for our favour, there is always an under current of wholesome opinion which should at least be respected. The fashionable lounger and the impulsive enthusiast are equally dangerous elements in a concert-room. Healthy music cannot flourish save with healthy surroundings; and it will be well for the progress of the art in this, as in every other, country when the words *salon* and *virtuoso* are banished for ever from the musical vocabulary.

#### BACH'S MASS IN B MINOR.

BY EBENEZER PROUT, B.A.

(Concluded from page 523.)

FROM one point of view the "Sanctus" must be considered the grandest and most wonderful portion of this stupendous Mass. Not only is it in all probability the most amply-developed setting of the words ever written—it is in three movements, which contain altogether no less than 316 bars—but it is more elaborate in its treatment of the voices than any other part of the work. The "Sanctus" and "Pleni sunt cœli" are for a six-part chorus—two trebles, two altos, tenor, and bass—while the "Osanna" is a double chorus in eight parts, with sometimes nearly as many more real parts in the orchestra.

The first movement of the "Sanctus" has no *tempo* indicated; such indications with Bach are indeed the exception rather than the rule. It is evident, however, from the music that it should be an *andante maestoso*. The opening subject is the following:—

The accompaniments, which, to save space, are omitted in the above quotation, are for strings, three oboes, three trumpets, and drums; and as the three upper string-parts have mostly, and the three trumpets often, independent parts, much of the music is written in twelve real parts. A magnificent effect is produced in the course of this movement by a stately progression of the basses, with leaps of an octave against holding chords for the upper voice-parts, and moving triplets for the strings. The passage is so fine that, although difficult to compress, the first two bars must be given.

Sanc-tus Do-minus, De-us Sa-ba-oth,

In addition to what is here quoted, the three oboes have an independent figure of accompaniment, while the trumpets and drums mark the accent on the first two crotchets of each alternate bar. This splendid passage is continued for seven bars, when it is succeeded by a scarcely less imposing sequence of sevenths. The grandeur of the whole movement will not soon be forgotten by those who have had the good fortune to hear it. After forty-seven bars, a close in F sharp minor leads to the second movement, an amply-developed fugue of 121 bars to the words "Pleni sunt cœli," &c., on the following subject:—

The other voices enter one after another, a curious point being that the first alto and second soprano are introduced simultaneously, with the entire subject given in thirds by the two voices. Thus far the chorus has been accompanied by the organ only, but when the bass, which is the last to make its appearance, enters with the theme an octave lower than in our quotation, the full orchestra is suddenly introduced with the most brilliant effect. For spirit and animation this fugue, as will be imagined from its subject, is a worthy pendant to the "Cum sancto spirito" which concludes the "Gloria." Though less extended, it is by no means inferior in interest. Some of Bach's finest trumpet effects (now, alas! as already mentioned, impracticable) will be met with in this chorus. In several places we find sustained shakes on high notes, which would be magnificent if they could only be played; and near the end of the fugue the first trumpet imitates the soprano in the fourth above, at one bar's distance, in a masterly manner. This chorus ends with a full close in D, instead of leading, like the preceding, immediately into the next number.

It would be difficult to find a parallel in music to the eight-part "Osanna" which follows, unless it be in the "Passion according to St. Matthew," or in that wonderful though little-known double-chorus, "Nun ist das Heil," published in the tenth volume of the Bach Society's edition. Though the movement is of course not in eight real parts throughout, and the two choirs are often used antiphonally, the polyphonic writing is at times astounding, and more than one passage might be quoted, did space permit, which is in fourteen and even in sixteen parts. The chorus begins for unaccompanied voices in unison.



Much use is made of both the vocal and instrumental features of the above short extract. The semiquaver figure given first to the basses and then to the flutes is taken up successively by oboes, violins, and trumpets, after which the chorus enters with seven-part harmony, the first theme being now allotted to the bass voices. After a half cadence on A, a fugued subject is announced by the first alto, and taken up by the other parts of the first choir.



While the first choir continues its contrapuntal work the second enters from time to time in unison with the phrase "Osanna in excelsis" given in the last quotation but one, first in the original key of D, then in B minor, and again in G major, with splendid effect; after which the second choir takes up the fugued theme in the key of A, and the disposition of the parts is reversed, the first choir now having the

unison passage in the keys of A, F sharp minor, and D successively. It is impossible to continue the analysis of the movement minutely from this point, for the interlacing and combinations of the voice parts become more and more elaborate, gradually working up to most triumphant climax, after which a symphony of thirty-two bars ends this marvellous chorus.

The most extraordinary feature of this imposing "Sanctus" still remains to be mentioned. By those unacquainted with the music it might easily be supposed from the analysis just given that while wonderfully ingenious in its construction, the effect of so many different parts must necessarily be unclear, or at least sound laboured, and "smell of the lamp." As a matter of actual fact, however, when properly rendered, it is as distinct and intelligible—I will venture to add as melodious—as any of the lightest works of the Italian school; and herein lies the secret of its enormous power. Never was the art of concealing art more perfectly illustrated than in a great part of this Mass, and in no portion of it more than in the three movements just noticed.

The comparative inferiority, as a whole, of Bach's solo music to his choruses has been already mentioned in the course of these articles, and the tenor air, "Benedictus," suffers more perhaps than almost any other number of the present work from its close proximity to the gigantic movement which has preceded it. It is in B minor,  $\frac{3}{4}$ , accompanied only by a solo violin and the *continuo*. It would be little short of an impertinence to speak of the voice part as unvocal, yet it is difficult either to hear or to read this movement without feeling that the tenor singer is treated exactly as if he were another instrument added to the score. It is not necessary to dwell in detail upon this air, because it is certainly one of the weakest movements of the Mass; its chief interest lies in the opportunity it affords to the solo violinist to show a fine tone and an elevated style of performance. The "Osanna" is repeated, according to rule, after this song.

The "Agnus Dei," the last solo in the Mass, is also unmistakably the finest. It is written for an alto voice (G minor, common time), with an accompaniment, frequently employed also by Handel, of violins in unison, basses, and organ. The principal subjects, as mentioned in the first of the present paper, are taken from an alto song in the "Ascension Oratorio," and a comparison of the two settings is of very great interest. In the Oratorio the song is in A minor instead of G minor; the orchestration is the same in both works; but for the Mass not only are considerable alterations made both in the voice part and accompaniments, but the air is compressed by more than one-third—there being in the earlier version 79 bars, and in the later only 49. The violins are here employed nearly throughout in the lower part of their compass, and the harmonies, which are hinted at rather than given (the bass of this movement is not figured in the score), are of peculiar beauty and dignity. The quotation of the first four bars of the opening symphony will show the dignified style of the music:

Viol.

Continuo.



In the hands of a fine singer, this whole air is most impressive. The admirable performance of it by Madame Patey was one of the features of the evening, when the Mass was given recently at St. James's Hall.

It is not very easy to see for what reason Bach should have repeated for his "Dona nobis pacem" the chorus "Gratias agimus." The two movements are identical, with the exception of one or two very slight alterations necessitated by the difference of the words. Was there a feeling in the mind of the composer that when the divine peace was granted there was cause for thankfulness on the part of the recipient, and did Bach intend to convey this idea musically? The stately ecclesiastical style of this final fugue is certainly more suited to the text than some of the settings to be met with in the Masses of other composers, which are so lively as to suggest the idea that the worshippers are exceedingly glad to get out of church. As the chorus has been already noticed on its first appearance in the work, it is needless to repeat what was then said.

These articles have extended to far greater length than was designed in commencing them; yet, in laying down my pen, I do so with a feeling that I have done my subject most inadequate justice. Mere verbal description of music must at best be unsatisfactory; and when, as in the present instance, the music is one of the most astonishing productions of human genius, it is more than ordinarily difficult to convey any distinct idea of it to those who do not know it for themselves. To persons who are already familiar with the Mass these articles will present little or nothing that is new; my object in writing them has been to direct the attention of those who have not yet made its acquaintance to one of the most interesting and instructive works in the whole range of music. For the sake of such it may be well to add in conclusion that excellent cheap editions both of the orchestral and vocal scores are published by the eminent firm of Peters, in Leipzig.

P.S.—Since writing the above, I have received a note from a musical friend relative to the first chorus of the "Credo," noticed last month. The writer says: "The subject of the first chorus in the Creed is neither more nor less than the intonation of the Creed—note for note the plain-song music which the clergyman uses to the words 'Credo in unum Deum,' or in the English, 'I believe in one God.' I suppose the age of this intonation is as unknown as that of the music of the 'Sursum corda'; the notes, I believe, are found in the earliest ms."



My informant, whose modesty induces him to withhold his name, is no mean authority on ecclesiastical music, and the fact he has mentioned is of such interest, that it well deserves a note in concluding these articles.

MR. FREDERICK GYE, of the Royal Italian Opera, Covent Garden, has, in a letter to the principal newspapers, raised a question respecting the probable success of Mr. Mapleson's "Grand National Opera House," which, it appears to us, concerns only those who have a commercial interest in the undertaking. According to Mr. Gye's calculation, the speculation cannot answer; but Mr. Mapleson, in his reply, proves the contrary; and those who take a pleasure in studying operatic statistics may amuse themselves by arriving at a satisfactory solution of the puzzle. We cannot but think that Mr. Gye was most ill advised in entering into a controversy in which he is, as he freely admits, an "interested critic." Whether there is a fashionable public to support two Italian Opera Houses may be an important problem for the lessees to solve; but artists who have long ceased to believe that either establishment has the slightest bearing upon the progress of music in this country will be tempted to exclaim with Mercutio, "a plague o' both your houses."

It is scarcely perhaps necessary to say that had we not ascertained that musical degrees were never conferred by a Foreign University, we should not have stated the fact. Mendelssohn and several other German artists were *not* Doctors of Music, although many persons supposed them to be. The author of the epistle addressed to the MUSICAL TIMES, written on a post-card, and signed "Amateur," accusing us of putting forth "miserable delusions and lies," may perchance be deluded into the belief that in returning to this subject we are replying to his elegant communication, received during the past month; and therefore it is well to say that, although he may think proper, after reading these lines, to apologize for his insulting remarks, our information is solely addressed to those who have expressed their doubts on the matter in sufficiently courteous terms to receive attention.

THE rehearsals for the forthcoming Festival at Birmingham are proceeding with vigour, and we understand that most of the new works are in a forward state of preparation. Professor Macfarren's Oratorio, "The Resurrection," is spoken of in the warmest terms by the principals who will be engaged in its interpretation, and the Cantatas by Gade and Cowen are expected to prove highly successful. The Hereford Festival, it is anticipated, will be one of the most remunerative ever given, for not only has an unprecedentedly large number of stewards been secured, but the Corporations of Worcester and Gloucester intend to be present, as a protest against the apology for a Festival organized last year by the Dean of Worcester. In October the Bristol Festival will take place, under the direction of Mr. Charles Hallé. No new work will be performed, but the programme will include Mendelssohn's "Elijah" and "Hymn of Praise," Handel's "Israel in Egypt" and "Messiah," Spohr's "Fall of Babylon," Beethoven's "Engedi," and Verdi's "Requiem."

#### MOZART'S WORKS.

Of all the great composers there can be little doubt that Mozart was the most prolific. It is indeed probable that the actual number of Haydn's works is larger; but it must be remembered that the composer of the "Creation" lived to the age of seventy-seven, while Mozart died at thirty-five. Yet during this short life he produced, as we know

from Ritter von Köchel's thematic Catalogue, at least 626 complete compositions, besides nearly a hundred more or less extensive fragments of others. It is therefore hardly surprising that of this enormous mass of music a considerable proportion should still be entirely unknown. There are more than two hundred works which as yet remain in manuscript, while a large number of those which have been published are so incorrect and incomplete that they can hardly be said to be known at all, as Mozart wrote them.

It will readily be imagined that the publication of a complete and uniform edition of the entire collection of Mozart's compositions must be a truly herculean undertaking—one, indeed, upon which none but a firm of the very first rank could enter with any chance of success. A prospectus now lies before us, issued by Messrs. Breitkopf and Härtel, of Leipzig, the largest and most eminent music-publishing house in the world, for such an edition. Messrs. Breitkopf and Härtel, as many of our readers will be aware, published some ten years ago a complete edition of Beethoven's works, and they are at present engaged upon a similar labour for the works of Mendelssohn. Both of these, though extensive undertakings—the Beethoven edition containing 264 works, while that of Mendelssohn, when completed, will comprise 157—are mere child's play in comparison with an edition of Mozart. It is not merely the number of the works but the extent of many of them which renders the task so colossal. Out of the 626 works given in Köchel's Catalogue, about 540 will be included in this edition, the remainder being either lost, not quite complete, or of doubtful authenticity. These 540 works will be divided into 23 series; and a brief abstract of the contents of each will doubtless prove interesting to our readers. The first seven series comprise the vocal music, viz.: 15 masses, 7 litanies and vespers, 31 miscellaneous pieces of sacred music, 5 cantatas with orchestral accompaniment, 21 operas, 56 airs, trios, quartets, and choruses with orchestra, 39 songs with piano, and 20 canons. Next come five series of orchestral music, including 41 symphonies, 31 divertimenti and serenades, 21 marches and small orchestral movements, 25 sets of dances, and 21 concertos for a stringed or wind instrument, with orchestral accompaniment. We then have three series of chamber compositions—9 stringed quintets, 31 stringed quartets, 3 duets, and 1 trio. The pianoforte works occupy seven more series, divided as follows: 28 concertos, 11 quintets, quartets, and trios, 43 sonatas and two sets of variations for piano and violin, 8 pieces for four hands, 21 solo sonatas and fantasias, 15 sets of variations, and 18 smaller piano pieces. The twenty-third series contains 17 sonatas for organ with orchestral accompaniment; and in addition there will be a supplemental series containing the most important incomplete works, such as the "Requiem" and the operas *L'Oca del Cairo* and *Lo Sposo deluso*, as well as any of those at present supposed to be lost which may come to light while the edition is in progress.

From the above enumeration it will be seen at once that the task which Messrs. Breitkopf and Härtel have undertaken is an enormous one. The twenty-one operas and forty-nine symphonies alone would make a goodly collection, and these are but two series, though of course two of the largest, out of the twenty-three. It will probably be a reasonable estimate to say that the whole collection will fill some seventy or eighty volumes. In form as well as in type, it is to be uniform with the editions of Mendelssohn and Beethoven, and is to be brought out at the same extremely moderate price—about fourpence for a sheet of four pages. The publishers further guarantee that the cost of the whole edition shall under no circumstances exceed £50. Subscribers who do not wish for the entire collection can take any one or more single series. It is only contemplated at present to bring out the works in full score; but the publishers express their intention of printing also the separate parts of those which seem likely to be useful for concert purposes.

We have only to add that subscribers' names for this country will be received by the publishers of this journal.

#### HER MAJESTY'S OPERA.

THE indisposition of Mdile. Titiens has unfortunately compelled many alterations in the arrangements at this establishment; but we are glad to say that on her re-appearance she sang as finely as ever. In proof of the classical taste of this great vocalist, she had Beethoven's "Fidelio" for her benefit, again asserting throughout this arduous work her supremacy in a line of characters too seldom presented to our notice, though (considering the crowded state of the house) it would be difficult to divine the reason. This occasion—the 22nd ult.—was announced as the last night of the season; but an extra performance was given on the following Monday for the benefit of M. Faure, who selected, most wisely, the opera "Don Giovanni," Mozart's libertine hero being, without question, one of this artist's finest assumptions.

#### ROYAL ITALIAN OPERA.

As we predicted, Verdi's showy opera, "Aïda," has obtained no hold upon the public; but it has been played to good houses, and may very probably be again heard of next season, if not on its own account, at least on that of Madame Patti, who sings the part of the heroine as if she really liked it. What induced the lessee to produce "Crispino e la Comare"—a weak opera with a weak cast—for one night is, like many other acts of the management, perfectly incomprehensible; nor indeed could we see the object of giving a single performance of Ambroise Thomas's "Hamlet," for it can scarcely be imagined that with Signor Cotogni as the Danish Prince any portion of the music would make its way to the sympathies of the audience. On the closing night, Saturday the 15th ult., Meyerbeer's "L'Etoile du Nord," Madame Patti in the part of Catherine, and M. Maurel in that of *Peter the Great*, was given.

#### PHILHARMONIC SOCIETY.

The ninth concert, on the 26th June, was in every respect highly interesting, but the absence of any novelty renders any notice unnecessary, save that a good word should be said for Mrs. Bodda-Pyne's singing of Handel's "Lascia ch'io pianga," though we may venture to express a doubt whether it is politic for a soprano, after an active public life, to come forward as a contralto. At the tenth and last concert of the season, Madame Eissipoff's rendering of Chopin's pianoforte Concerto in E minor was an attractive feature in the programme, and we may also compliment the band (under the able direction of Mr. W. G. Cusins) upon a very fine performance of Beethoven's "Eroica" Symphony. The vocalist was Miss Emma Beasley, of the Royal Academy of Music, who replaced Madame Edith Wynne, absent from indisposition, and was warmly received.

#### ROYAL ACADEMY OF MUSIC.

An Orchestral Concert of the students of this Institution was given at St. James's Hall, on the 5th ult., before a large audience. Compositions by the pupils formed an important feature in the programme; and, although these were, of course, not equal in merit, enough was shown to prove the excellence of the system of instruction pursued in the Academy, for all were constructed on models worthy of imitation. Miss Oliveria Prescott's first movement of a Symphony was a creditable specimen of a solid school of writing, and the same may be said of Mr. H. W. Little's Overture. Mr. J. Ridgway's Capriccio for the pianoforte (played by the composer), evidenced the possession of decided talent in the young author; and Mr. A. H. Jackson's "Intermezzo," in C minor, gave proof of steady progress in one who has already won an honourable position in the Institution. The pianoforte performance was exceptionally good, Miss Ethel Goold (the present holder of the Lady Goldsmid Scholarship) giving so fine a rendering of Mendelssohn's Concerto in G minor as almost to make us forget that it was the performance of a student; Miss Clara Cooper (the Sir Francis Goldsmid Scholar) showing not only innate musical feeling, but the result of

careful teaching, by her execution of the first movement of Dussek's Concerto in B flat, and Mr. Deas displaying a good touch and an intelligent perception of the author's meaning in the first movement of Mozart's Concerto in C. Special praise must also be awarded to Miss Frances Thomas for her performance of the first movement of Mozart's clarinet Concerto in E flat, to Miss Julia de Nolte (Professors' Scholar) for her refined and thoroughly artistic rendering of Vieuxtemps' Reverie in E flat, on the violin, and to Mr. A. Harper, who gave the double bass *obbligato* to Vincent Novello's air, "Thy mighty power," (well sung by Miss Amy Aylward) with such a perfect command of his difficult instrument as to elicit the warmest applause, and amply to justify his position as "Professors' Scholar." Amongst the vocalists, Miss Marian Williams, in Handel's "Let the bright Seraphim" (Trumpet obbligato, Mr. T. Harper), Miss Kate Brand, in Mozart's "Deh vieni," Miss Agnes Larkcom, in "Casta diva," and Mr. Wadmore, in a clever Recitative and Air by W. Dorrell, particularly distinguished themselves; vocal compositions being also given with much success by Misses Lita Farrar, Marie Duval, and Mary Davies, Messrs. Seligmann, George, and Gordon Gooch. The concert was conducted by Mr. Walter Macfarren with his usual judgment and precision.

The annual distribution of prizes took place in the concert-room of the Institution on the 21st ult., before a large audience. The awards were given by Madame Christine Nilsson, after some music had been performed by the students, and Professor Macfarren had, in an eloquent speech, traced the rise and progress of the Academy to its present state of prosperity. The results were as follow:—

#### MEMORIAL PRIZES.

**LUCAS SILVER MEDAL.**—From a design by T. Woolner, R.A. In Memory of Charles Lucas, student, professor, conductor, and principal, for the composition of the Magnificat for one or more solo voices, chorus, orchestra, and organ. Examiners: H. C. Banister, H. C. Lunn, C. Steggall, Mus. D., Cantab., Arthur Sullivan, Mus. D., Cantab., the Conductor, and the Principal—Eaton Fanning. Highly commended—Oliveria L. Prescott.

**PAREPA-ROSA GOLD MEDAL.** In memory of Euphrosyne Parepa-Rosa (endowed by Carl Rosa), for the singing of pieces selected by the Committee. Examiners: G. Benson, Ettore Fiori, Manuel Garcia, P. Goldberg, A. Randegger, F. Walker, T. A. Wallworth, and the Principal—Mary Davies. Highly commended—Annie Albu, Amy Aylward, Jessie Jones, Agnes Larkcom, and Marian Williams.

**Sterndale Bennett Prize**—Purse of 10 Guineas. In memory of Professor Sir William Sterndale Bennett, Mus. D., M.A., D.C.L., student, professor, and principal. For the playing of a composition by Professor Sir William Sterndale Bennett, selected by the Committee. Examiners: H. R. Evers, Walter Fitton, F. B. Jewson, S. Kemp, Walter Macfarren, Arthur O'Leary, Brinley Richards, Harold Thomas, Frederick Westlake, T. Wingham, and the Principal—Kate Steel. Highly commended—Janie Burrough, Ethel Goold, Edith Brand, Margaret Bucknall, and Nancy Evans.

#### ANNUAL PRIZES, FEMALE DEPARTMENT.

**CERTIFICATES OF MERIT** (the highest honour attainable at this Examination, awarded only to students who have previously received Silver Medals)—Singing: Mary Davies, Jessie Jones, Agnes Larkcom. Pianoforte: Edith Brand, Margaret Bucknall. Violin: Gabrielle Vaillant.

**SILVER MEDALS** (to those who have already received Bronze Medals.)—Singing: Annie E. Bolingbroke, Marian Williams. Pianoforte: Alice Borton, Ethel Goold, Kate Steel, Nancy Evans. Violin: Ada Brand. Clarinet: Frances Thomas.

**HIGH COMMENDATIONS** (to those who have already received Bronze Medals.)—Singing: Annie Butterworth, Hannah Edouard, Marietta Phillips, Marie Duval, Mary Jane Williams. Pianoforte: Clara Cooper, Ellen Holmes, Isabel Thurgood.

**BRONZE MEDALS**.—Singing: Annie Albu, Amy Aylward, Kate Brand, Thekla Fischer, Ellen Orridge, Hannah Roby. Pianoforte: Alice Heathcote, Kate Lyons, Minnie Elwell,

Jessie Percivall, Emily Tate, Fanny Boxell, Julia Chute, Fanny Ellis, Margaret Robertson, Annie Frost. Organ: Mary Butterworth.

**EXAMINERS.**—Harmony: H. C. Banister, H. C. Lunn, C. Steggall, Mus. D., Cantab., Arthur Sullivan Mus. D., Cantab., and the Principal. Singing: G. Benson, Ettore Fiori, Manuel Garcia, P. Goldberg, A. Randegger, T. A. Wallworth, and the Principal. Pianoforte: H. R. Evers, Walter Fitton, F. B. Jewson, Walter Macfarren, Arthur O'Leary, Harold Thomas, Frederick Westlake, T. Wingham, and the Principal. Orchestral Instruments: F. J. Amor, H. Lazarus, Walter Pettit, F. Ralph, P. Sainton, John Thomas, A. White, and the Principal. Organ: Sir J. Goss, Mus. D., Cantab., C. Steggall, Mus. D., Cantab., and the Principal.

#### MALE DEPARTMENT.

**CERTIFICATES OF MERIT.**—Pianoforte: F. W. W. Bampfylde.

**SILVER MEDALS.**—Pianoforte: Tobias Matthay, Edward Morton, Lindsay Deas. Organ: Henry R. Rose. Harmony: H. Walmsley Little. High Commendation—Harmony: Arthur H. Jackson.

**BRONZE MEDALS.**—Singing: Gordon Gooch, James Savage. Pianoforte: H. Walmsley Little, Tom Silver, Arnold Kennedy, George Elliott, Alfred Luton, Henry R. Rose. Harp: Taliesan James. Violin: George Bowron. Harmony: Eaton Fanning.

**PRIZE VIOLIN BOW** (made and presented to the Institution by Mr. James Tubbs, of Wardour-street).—Frank B. Smythies.

**SECOND STUDY.**—Highly commended—Violoncello: George Elliott.

**EXAMINERS.**—Harmony: H. C. Banister, H. C. Lunn, C. Steggall, Mus. D., Cantab., Arthur Sullivan, Mus. D. Cantab., and the Principal. Singing: G. Benson, Ettore Fiori, Manuel Garcia, P. Goldberg, A. Randegger, T. A. Wallworth, and the Principal. Pianoforte: H. R. Evers, Walter Fitton, S. Kemp, Arthur O'Leary, Harold Thomas, Brinley Richards, Frederick Westlake, T. Wingham, and the Principal. Orchestral Instruments: F. J. Amor, H. Lazarus, Walter Pettit, F. Ralph, P. Sainton, J. Thomas, A. White, and the Principal. Organ: Sir J. Goss, Mus. D., Cantab., C. Steggall, Mus. D., Cantab., and the Principal.

**POTTER EXHIBITIONER.**—F. W. W. Bampfylde. Westmorland Scholar—Marie Duval. Sterndale Bennett Scholar—Tom Silver. Welsh Choral Union Scholar—Mary Davies. Parepa-Rosa Scholar—Clara Samuel. Sir John Goss Scholar—Ernest Ford. Lady Goldsmid Scholar—Ethel Goold. Sir Francis Goldsmid Scholar—Clara Cooper. Professors' Scholars—Violin: Julia de Nolte, Double Bass: Alfred Harper.

Several students also received presents of books.

A very successful Choral Festival, consisting of two Services, was given at St. George's Chapel, Windsor, on Thursday the 27th ult., in aid of the Choir Benevolent Fund. The choir of St. George's Chapel was augmented to about sixty voices by members of the choirs of the Chapel Royal, St. Paul's Cathedral, Westminster Abbey, and Eton College, while at both services the addition of a small orchestra was a special feature and added much interest to the proceedings. The service in the morning was Gibbons in F, the anthem being Sir George Elvey's "O be joyful in God," originally composed for the Fund. Before the conclusion of the prayers the following anthems, arranged in historical order, were sung: "Bow thine ear" (Bird); "Hosanna" (Gibbons); "O give thanks" (Purcell); "Cry aloud and shout" (Croft); "O clap your hands" (Greene); "O where shall wisdom be found" (Boyce); "Lift up thine eyes" (Sir John Goss), concluding with Handel's Hallelujah Chorus. The Evening Service commenced shortly after 5 o'clock, the Magnificat and Nunc Dimittis being sung to Stephen Elvey's arrangement of Croft in A, accompanied by the orchestra. The Anthems were Sir George Elvey's "Sing, O heavens," Mendelssohn's "Why rage fiercely the heathen," and Handel's Coronation Anthem, "The King

shall rejoice." The musical arrangements were admirably carried out under the direction of Sir George Elvey, who also officiated at the organ. H.R.H. Princess Christian was present at the Afternoon Service. The collections and donations amounted to about £90.

MR. WALTER MACFARREN gave a Morning Concert at St. James's Hall on the 1st ult., before a highly appreciative audience. As may be expected, the performance of the *bénéficiare* was one of the principal attractions of the programme, although when we state that he was aided in the instrumental department by his talented pupil Miss Kate Steel (of the Royal Academy of Music) at the pianoforte, Mr. Lazarus (clarinet), and Messrs. Sainton, Amor, Burnett, Pettitt, and White (violins, viola, violoncello, and contra-basso); that Miss Jessie Jones and Mr. Cummings were the solo vocalists, and that selection of part-music was given by a group of female students of the Royal Academy of Music, it will be seen that, with the modesty of a true artist, Mr. Macfarren did not place himself in undue prominence before his supporters. As a composer he was well represented on the occasion. His "Suite de Pièces," already most favourably mentioned in our reviewing columns, and the Second Sonata for pianoforte and violin, which we hope shortly to notice at length, were exceedingly well rendered and warmly applauded, the valuable services of M. Sainton being secured for the latter work. The programme also included Mozart's Trio in E flat, for pianoforte, clarinet, and viola, Mendelssohn's pianoforte Duet "Allegro Brillante" (Op. 92), in which Miss Kate Steel ably assisted her master, and Sterndale Bennett's Sextet in F sharp minor, which with the concert giver at the pianoforte, and the stringed instruments in the hands of the artists already named, it is needless to say, went to perfection. Signor Randegger accompanied the vocal music with his accustomed care and intelligence.

MR. JOHN THOMAS'S Concert, at St. James's Hall, on the 22nd June, with a full orchestra and band of harps, attracted a large audience. The programme included Mr. Thomas's Cantata "Llewellyn," the principal parts of which were excellently rendered by Madame Edith Wynne, Mdlle. Enriquez, Mr. W. H. Cummings, and Mr. Lewis Thomas, the choruses being given with much care and precision by the Welsh Choral Union. The music of the Cantata is extremely melodious, and the reception of the work throughout must have been highly flattering to the composer. Mozart's ms. Concerto for harp and flute (well played by Messrs. John Thomas and O. Svendsen) was also an interesting item in the programme.

THE St. George's Glee Union gave a performance at the Pimlico Rooms, on the 7th ult., for the first time in London, of a new Cantata entitled "Endymion," by Mr. E. Aspa, words by V. Amcotts, Esq. The work, which is light and pastoral in character, is one which will probably be heard frequently, the music having decided merit, and being especially available for those choral societies who cannot command the services of a band. It was well performed throughout, and received with much approval, encores being numerous to a fault. The Misses Spear, White, and A. Bliss, and Messrs. Jekyll and Thurley Beale gave due effect to the solos. Mr. E. Aspa presided at the pianoforte, and Mr. C. P. Mann at the harmonium. The incidental lyrics were recited by Mr. Wheeler. Much credit is due to Mr. T. Garside, who conducted, for the very satisfactory performance of the Cantata, at the conclusion of which enthusiastic calls were made for the composer. The hall was crowded.

MR. RICHARD BLAGROVE'S ten Concertina Concerts, the last of which took place at Langham Hall on the 6th ult., have proved in the highest degree interesting, not only as demonstrating of how much these instruments are capable in the hands of experienced performers, but as really good specimens of artistic and well-considered entertainments of chamber-music. Concertos, Septetts, Quartetts, Trios, and Duets by the best composers have been constantly included in the programmes, and these, executed by thoroughly competent players upon treble, tenor, bass, and double bass

concertinas, have been received by most appreciative audiences with a satisfaction which may be accepted by the concert-giver as the best reward for his unwearied exertions in the cause. We understand that the concerts will be recommenced in January next; and that if at the conclusion of the series there should be any surplus, a Concertina Fund will be formed for the purpose of getting works written expressly for these instruments.

THE Summer Evening Promenade Concerts, at the Alexandra Palace, under the direction of Mr. Weist Hill, which commenced on the 11th ult., appear likely to prove in the highest degree attractive. The prospectus for the series announces an excellent selection of music, including Overtures and Operatic arrangements for the band, and Part-songs, Madrigals, and Glees for the choir, which has been augmented to five hundred for the occasion.

MESSRS. A. AND S. GATTI announce that the annual series of Promenade Concerts at Covent Garden Theatre will commence on Saturday the 5th inst., under the conductorship of Signor Ardit.

THE fifty-third monthly Concert of the Grosvenor Choral Society took place on Friday the 21st ult. at the Grosvenor Hall, Buckingham Palace Road. The programme was miscellaneous and included part-songs, solos, duets, and pianoforte solos. The vocalists were Misses Turner, Meldrum, and Smetzer, and Mrs. A. Dye, and Messrs. A. L. Fryer, H. Baker and W. Powell; pianist, Mr. J. H. Maunder. Mr. Henry Leslie's Cantata, "Holyrood," will shortly be performed by this Choir.

AT the Midsummer Examinations at Trinity College, London, the following candidates satisfied the examiners: *Licentiates in Music*—T. R. José, Mus. B., Trinity College, Dublin; A. H. Mann, Mus. B., Oxon., Organist of King's College, Cambridge; the Rev. F. G. M'Nally, B.A., Trinity College, Dublin; W. Power O'Donoghue, Mus. B., Hertford College, Oxford; Walter Stokes, Birmingham; G. F. Smith, Royal Academy of Music. *Associates in Music*—Arthur Nelson, Vicar-Choral of Armagh; William Sheriff, Manchester; T. H. Spinney, Salisbury. *Students in Music*—F. Howard Amory, Trinity College, London; Thomas Diss, Trinity College, London; Sidney H. East, Trinity College, London; H. Ripley, Hampton-on-Thames. *Harmony Prizeman*—T. H. Spinney, Assoc. Mus. The following passed in the Preliminary Arts Examination only—P. Kelly, C. Peters, H. Stanbrook. Nineteen candidates entered, five of whom failed to obtain the positions for which they entered, and two others withdrew from the examination. The examiners in the Musical Sections were: Singing and Choir Management—John W. Hinton, M.A., Mus. D., Trinity College, Dublin; Musical History—H. G. Bonavia Hunt, Mus. B., Christ Church, Oxford; Harmony—Edward J. Hopkins, Organist of the Temple Church; Counterpoint, Canon, and Fugue—Humphrey J. Stark, Mus. B., New College, Oxford. The examiners in the Preliminary Arts Section were—Dr. J. W. Hinton, M.A., H. G. Bonavia Hunt, Mus. B., Professor W. T. Jennings, B.A., and H. Ogle Moore, B.A. The Singing Prize was not awarded.

ALTHOUGH of opinion that "musical prodigies" should be allowed to ripen before their talents are displayed before a public audience, we must bestow a line of praise upon the little pianist, Miss Jeanne Douste, only six years of age (a pupil of M. Mortier de la Fontaine), who at her concert at Langham Hall, on the 30th June, played with much cleverness several solos, and joined her master in a Duet for two pianofortes, called "Remembrances of the Choral Symphony." If the warm applause her performance elicited do not turn her head, we may expect that her undoubted musical talent may be eventually turned to good account.

THE Freedom of the City of London and the Livery of the Worshipful Company of Musicians is to be presented this day (1st August) to Mr. Charles James Freake, a member of the Council of the Society of Arts, for his munificent gift of a National Training School for Music to the

Words by KNIGHT.

Composed by Sir JULIUS BENEDICT.

London: NOVELLO, EWER &amp; CO., 1, Berners Street (W.), and 80, 81, Queen St., Cheapside. New York: J. L. PETERS, 843, Broadway.

*Moderato, but with spirit.*

TREBLE.      The dear - est spot on earth to me Is Home, sweet  
taught my heart the way to prize My Home, sweet

ALTO.      The dear - est spot on earth to me Is Home, sweet  
taught my heart the way to prize My Home, sweet

TENOR. (Sopr. lower).      The dear - est spot on earth to me Is Home, sweet  
taught my heart the way to prize My Home, sweet

BASS.      The dear - est spot on earth to me Is Home, sweet  
taught my heart the way to prize My Home, sweet

*Moderato, but with spirit.*

ACCOMP.  
*ad. lib.*       $\text{♩} = 104$ .

Home! The fai - ry land I long to see Is Home, sweet Home!  
Home! I've learn'd to look with lov - er's eyes, On Home, sweet Home!

Home! The fai - ry land I long to see Is Home, sweet Home! There, how  
Home! I've learn'd to look with lov - er's eyes, On Home, sweet Home! There, where

Home! The fai - ry land I long to see Is Home, sweet Home!  
Home! I've learn'd to look with lov - er's eyes, On Home, sweet Home!

Home! The fai - ry land I long to see Is Home, sweet Home!  
Home! I've learn'd to look with lov - er's eyes, On Home, sweet Home!

There, how charm'd the sense of hear - ing, There, where love is so en - dear - ing,  
There, where vows are du - ly plight - ed, There, where hearts are so u - ni - ted,  
  
charm'd, how charm'd the sense of hear - ing, There, where love is so en - dear - ing,  
vows, where vows are du - ly plight - ed, There, where hearts are so u - ni - ted,  
  
There, how charm'd the sense of hear - ing, There, where love is so en - dear - ing,  
There, where vows are du - ly plight - ed, There, where hearts are so u - ni - ted,  
  
There, how charm'd the sense of hear - ing, There, where love is so en - dear - ing,  
There, where vows are du - ly plight - ed, There, where hearts are so u - ni - ted,

All is not so cheer-ing, As Home, sweet Home! All the world is not so  
All the world I've slighted, For Home, sweet Home! All the world besides I've

All is not so cheer-ing, As Home, sweet Home! All the world is not so  
All the world I've slighted, For Home, sweet Home! All the world besides I've

All the world is not so cheer-ing, As Home, as Home, sweet Home! All the world is not so  
All the world besides I've slight-ed, For Home, for Home, sweet Home! All the world besides I've

All is not so cheer-ing, As Home, sweet Home! All the world is not so  
All the world I've slighted, For Home, sweet Home! All the world besides I've

(3)

*dol.*

Home! All the world is not so cheering, As Home, sweet Home! I've  
Home! All the world besides I've slight-ed, For Home, sweet Home!

*ppp*

Home! As Home, sweet Home! I've  
Home! For Home, sweet Home!

*ppp*

Home! As Home, sweet Home! I've  
Home! For Home, sweet Home!

*ppp*

Home! As Home, sweet Home! I've  
Home! For Home, sweet Home!

*dol.*

*ppp*

*2nd time.*

Home! . . . . For Home, sweet Home!

Home! All the world be - sides I've slight - ed, For Home, sweet Home!

Home! All the world be - sides I've slight - ed, For Home, sweet Home!

Home! . . . . For Home, sweet Home!

*rall.*

nation. Also, to Sir Henry Cole, K.C.B., to commemorate his zealous instigation and active promotion of various public institutions which are tending to diffuse a knowledge of the Arts and Sciences among the people, to increase their home enjoyments through the cultivation of music, and to add to the wealth of the country through improved taste in its art manufactures. The Company of Musicians, by whom the freedom is presented, is an ancient guild, dating from the reign of Edward IV., and having a second charter from James I. It had long the obligation of seeing to the efficiency of public performers and of silencing incompetent musicians. The present master of the Company is W. Chappell, F.S.A., and Mr. W. S. Collard is one of the wardens.

A SOCIAL gathering of the members of the Blind Choral Society took place at the School-room, Henrietta Street, W.C., on Tuesday evening, the 11th ult., for the purpose of entertaining Mr. James Colmer, a gentleman who has laboured for many years on their behalf. Several solos and part-songs were well rendered by the choir, accompanied by Messrs. Freeman and Claydon on a Grand pianoforte, kindly lent for the occasion by Messrs. Broadwood and Sons; after which the chairman, Frederick Woollacott, Esq., begged Mr. Colmer to accept a handsome drawing-room clock (which had been purchased out of a fund raised by the blind), bearing a suitable inscription. Mr. Colmer briefly returned thanks.

ON Tuesday the 27th June, at a convocation holden in Durham, the Rev. W. Statham, B.A., vicar of Ellesmere Port, near Chester, received from the University the degree of Doctor of Music. Dr. Statham is well known from his connection with the Choral Association of the Frodsham E. and W. Deaneries, and from hymn tunes and anthems which he has written. The honour of a musical doctorate has been but seldom granted by the University of Durham, one of the last to receive this distinction having been the late lamented Dr. Dykes.

IN Mr. Collet's letter on the "Macbeth" music, published in our last number, a printer's error, in some portion of our edition, has made him mention "Mr. John Locke," instead of "Mr. Tom Cooke," as the composer of some music supplied for Mr. Macready's revival of "Acis and Galatea." In paragraph 5, line 5, we may also say, the word "lead" should be substituted for "leave."

THE author of a string quartett recently performed at a trial of new works by the Musical Artists' Society, writes to us correcting a mistake in our notice last month, which he says is of "frequent occurrence" in other journals. It appears that there are two artists before the public whose names are very similar, and that we have mentioned "Lehmeyer" instead of "Lahmeyer" as the composer of the quartett referred to.

THE death of Mr. Edwin Ransford, at the age of 71, which occurred at his residence in Welbeck Street, on the 11th ult., deserves more than a passing record, for though but seldom before the public latterly, he was, in the old days of so-called "English Opera," a favourite vocalist, singing for many seasons in the Covent Garden Company, under the successive managements of Charles Kemble, Laporte, Bunn, Osbaldeston, Macready, and Madame Vestris. As an exponent of the songs of Dibdin, he was well known in the concert-room, and apart from his professional merits, was universally esteemed as a genial and kindly-hearted man. The funeral, which took place in his native village, was, at his especial request, unattended by any but his sorrowing relatives and a few of his warmest old friends.

ON the eve of going to press we have received intelligence of the death of Mr. T. M. Mudie, one of the pupils originally elected on the foundation of the Royal Academy of Music. An excellent musician, an earnest artist, and a sincere friend, he was yet too retiring to urge those claims upon the public which were well known to a limited circle, but we still believe that his pianoforte works will, eventually, command that recognition to which their merits justly entitle them.

## REVIEWS.

### NOVELLO, EWER AND CO.

*Mass in A flat.* In vocal score. Composed by Franz Schubert. The pianoforte accompaniment arranged from the full score by Berthold Tours.

*Communion Service in A flat.* The English adaptation by the Rev. John Troutbeck, M.A., composed by Franz Schubert.

THESE two works, as our readers will surmise, are identical, excepting that the former contains the Latin text to which the music was originally composed, while for the latter the words of the English Prayer Book have been skilfully adapted by Mr. Troutbeck, so that the music may be available for use in our church services.

The present is the fifth of six Masses which Schubert wrote, and was composed between the years 1819 and 1822. The remainder of the series have been published some time since, but until a very recent period it was impossible to include this Mass in the collection, as it existed only in manuscript, till the full score was issued at Vienna rather more than a year ago. Though by no means equal as a whole to Schubert's last and greatest Mass in E flat, the one before us contains much that is not only charming in itself but thoroughly characteristic of its composer.

The opening "Kyrie," in A flat, common time, is one of the most pleasing and interesting numbers of the work. Schubert, in all his Masses, has set these words to quiet and devotional music, instead of (as is too often the case with Haydn) to a lively chorus, utterly out of keeping with the spirit of the text, however pleasing to listen to. Among the more noteworthy points in this piece should be mentioned the first entry of the solo voices at the "Christe" (p. 3), with the charming effect of the alternation of solo and chorus, which will be found at the bottom of the same page, and which is repeated later in the movement. The close of the "Kyrie" is also of great beauty; and the whole number is orchestrated with much delicacy, and with delightful solos for the wind instruments, which are carefully indicated in Mr. Tours's accompaniment.

The greater part of the "Gloria" must be pronounced by no means worthy of Schubert's reputation. It is effective and brilliant music, full of tune, as is everything from its composer's pen; but the first movement might almost be called absolutely commonplace. The "Gratias" in A major is far more interesting, yet it contains little which reveals its author. The same can hardly be said of the "Cum sancto spiritu," because considered as a fugue it is so very weak that hardly anyone but Schubert could have written it. This seems a bold assertion; but those who are most familiar with the composer's works are perfectly aware that scientific writing was by no means his forte. In this piece there is hardly even an attempt at counterpoint; and although the full harmonies and the brilliant accompaniments for the violins make very effective and pleasing music, it is almost absurd to describe the movement as a fugue at all, though it was evidently intended for one.

The "Credo" is of far higher musical value than the "Gloria." The opening movement, with its effects for unaccompanied chorus, and its beautiful contrasts of instrumentation, seems to foreshadow the fine setting of the same portion of the text in the Mass in E flat. The "Et incarnatus," which is in the somewhat unusual form for this movement of an eight-part chorus, is of special excellence, the modulations being very unusual and of remarkable effect. At the "Crucifixus," Schubert ventures on a little piece of double counterpoint—rather an exceptional thing with him; it is very satisfactory, but some of the intervals for the chorus in this place (pp. 52, 53) will be found by no means easy to sing. The close of the movement *pianissimo* is very lovely, the effect of the simple harmonic progressions of the voices being heightened by solo passages for the oboe and clarinet in the composer's happiest manner. The "Et resurrexit," as is often the

case at this part of the Mass, is chiefly founded upon the subjects of the opening movement of the "Credo," which are here differently treated and more amply developed than at first. A long *coda* at the "Amen," with a pleasing but somewhat light episode for solo voices, concludes this section of the work.

The commencement of the "Sanctus" is one of the most remarkable parts of the Mass. Though the movement is in F major, the three utterances of the word "sanctus" by the chorus, each being divided by an orchestral interlude of four bars, are all in different keys. The voices first enter, not in F, as would be expected, but in F sharp minor, their second entry being in E flat minor, and their third in C minor, after which the music returns at once to F major for the words "Dominus Deus Sabaoth." The passage is very striking, though it must be admitted that the effect is abrupt, almost *bizarre*. A melodious subject for the "Pleni sunt coeli" with an elegant triplet accompaniment for the violins succeeds, and leads with a half cadence on the dominant seventh to the "Osanna." This movement is not, as is generally the case, treated fugally; with the exception of the "Cum sancto spiritu," already noticed, there is no attempt at a fugue throughout the Mass. The present is a bright little chorus in eight parts, short exclamations of the word "Osanna" by divided trebles and altos being answered by similarly divided tenors and basses. The "Benedictus" for soprano, alto, and tenor solos with chorus is a good specimen of a portion of the Mass in which Schubert was invariably successful. It is full of charming and flowing melody, and is certainly one of the best movements in the work. The "Agnus Dei" is also of much excellence; the modulation at the bottom of p. 88 of the score, and the beautiful treatment of the word "Miserere," should be especially noticed. The "Dona," on the other hand, though exceedingly pretty, is in no way great music; it is remarkable for the simplicity of its construction, the voices moving together in plain chords, without the least attempt at counterpoint throughout.

It will be seen from our remarks that the present Mass is a somewhat unequal work. Judging from the evidence of the music itself, we should say that the latter half—from the "Sanctus," or perhaps even from the "Credo" to the end—was certainly of considerably later date than the "Kyrie" and "Gloria." In the earlier part we only occasionally trace the style of the genuine Schubert, but in the "Sanctus" and "Agnus" there is no mistaking him. The publication of the Mass will add nothing to his reputation, for it presents us with no new phase of his genius; but apart from the interest that attaches to every work of so great a musician, the intrinsic merits of the present composition are sufficient to justify its issue in the present cheap and convenient form. Those who possess Schubert's other Masses will doubtless be glad to complete their sets by the addition of the Mass in A flat.

"*Make melody within your hearts.*" Harvest carol. By the Rev. F. A. J. Hervey, M.A.

This little composition is not of a kind calling for any detailed criticism. It is in the form of a simple part-song; but though quite unpretending, it is, of its kind, very good. There is a pleasant swing about the melody, and the harmonies are both correct and tasteful. For Harvest Festivals where no great musical resources are available this little carol will be found useful, and may be safely recommended.

*Organ Compositions.* By J. Baptiste Calkin. No. 7.

Harvest Thanksgiving March.

Two-part Song without words.

The former of these two pieces is also published for the piano, in which form it was reviewed in our last number. With regard to the composition itself we have nothing to add to the favourable opinion previously expressed. In its present shape it is so well suited for the organ, and, without any undue difficulty, so effective, that we are in doubt as to its original form, and are almost inclined to think that it was first written for the organ and subsequently arranged for the piano. The two-part song without words we do not think quite equal to the March. It is

melodious and well written, but rather too reminiscent of Mendelssohn, the original inventor of this form of piece, and whose influence, therefore, in compositions of this class it is more than usually difficult to avoid.

*Trois Sonates pour Orgue* (No. 1, Sonate Pontificale; No. 2, Sonate O filii; No. 3, Sonate Pascale). Par J. Lemmens.

WHILE we cannot consider these sonatas works of absolute genius, as we should, for instance, apply the term to the organ sonatas of Mendelssohn, we can nevertheless recommend them as good sound music, and admirably suited to the instrument on which, as our readers know, their composer is so distinguished a performer. We are glad to see that M. Lemmens has taken as his models the solid compositions of the German school of organ-playing, rather than the light, not to say frivolous, French style so much in favour with some writers, and of which the organ works of Lefèbvre-Wély, and Batiste are examples. Even where M. Lemmens adopts the modern style—as, for instance, in the middle of the opening movement of the first sonata, where chords for the *vox humana* are accompanied by the 8-feet flute in the great—he does not degenerate into mere prettiness; his music is always dignified. The slow movements in all the three sonatas are excellent; but the composer's special partiality would seem to be for the fugal style. Each sonata contains at least one fugue, and the second has two. To say that some of these, though very cleverly written, have a suspicion of dryness is no reproach to the composer, because the art of writing a fugue which shall be as interesting as it is ingenious is one of the rarest of musical qualifications. The names "O filii" and "Pascale," given to the second and third sonatas, refer to the old Latin hymns "O filii et filia" and "Victime paschali," which are introduced, in the former into the slow movement and in the latter into the finale of the works. We think that M. Lemmens has been judicious in giving, except for special effects, merely general indications for registering. In the majority of cases particular directions as to stops are "more plague than profit," unless the performer happens to have under his hands an instrument precisely similar to that which was in the composer's mind when writing.

*When Hands Meet.* Part-Song. Words by Edward Oxenford. Music by Ciro Pinsuti.

An unpretending, melodious, and charmingly voiced Part-song, which we cordially commend to the attention of Choral Societies in search of novelty. Signor Pinsuti has well studied the art of simply expressing simple phrases, and in all his part-music reads a lesson to those who believe that such compositions are made attractive by mere display of learning.

*Soldiers of the Captain.* Hymn.

*The Volunteer Defenders of Britain's Isle.* National Song.

Words by Lieut.-Colonel W. R. Buck.

Music by the Rev. W. H. M. Buck.

THERE can be no possible reason why compositions like this should not be written and published, but we cannot see why they should be sent for review. A clergyman, for example, composes a hymn, as in the present instance, for the Church-parade services of a Volunteer Regiment in which, we doubt not, by the name of the Lieut.-Colonel who writes the verses, he takes a deep interest; yet it can scarcely be expected that the admiration of his work should extend beyond the immediate neighbourhood for which it is especially intended. We do not say that "Soldiers of the Captain" contains any grammatical errors; but this, after all, is only a negative merit, and we certainly want something more in a hymn which we can conscientiously recommend to our readers' notice than a correct progression of chords. The "National Song," in the same key, has a wonderful similarity with the hymn: indeed the suspended fourth on the key-note triad, at the double bar, and the following passage, commencing in unison, reminded us so strongly of "Soldiers of the Captain" that we were compelled to turn to it again in order to see in what respect it differed. We presume, however, that every

man has a right to steal from himself, although we cannot say that other phrases do not strongly recall the property of other people.

*Under the Lilac.* Song. Words by Gordon Campbell, Esq. Composed by Arthur O'Leary.

HERE is indeed a charming little musical poem, but such a poem as will puzzle the warblers of love-ballads to unravel. It is true that, after all, this is a "love-song" too, but so little of the conventional type that we can imagine twenty amateur vocalists "trying it over" without arriving at the faintest shadow of the meaning of the composer. For this Mr. O'Leary must suffer, but he suffers in a good cause; and we, who speak with the artistic rather than the popular voice, will promise to extend the hand of welcome to him, and if possible help him forward on his road, as long as he writes songs as good as the one before us. The delicacy with which the "busy bee" is suggested throughout is a proof that Mr. O'Leary knows how to use his effects judiciously, the broken phrases in the voice part being helped rather than obstructed in their expression by the demisemiquavers representing the humming of the little insect which is made to moralize on the future of the lovers, who exchange their vows of constancy unconscious of the tiny philosopher who is wandering among the flowers above them. Musically speaking, we cannot avoid dwelling upon the unexpected modulation from G into A minor, the use of the augmented fifth on the first inversion of the chord of C, and the progression into F major, which follows; the melody derived from which so happily colours the moral reflections of the far-seeing bee.

*In Memoriam.* Sacred Song. Words by R. H. Heath. *Carn Brea.* Song. Words by A. C. Shaw. Composed by R. H. Heath.

We have on several occasions expressed our conviction that a sacred song is an exceedingly difficult work for an inexperienced composer to attempt; yet, judging from the number of such compositions which come before us, it does not appear that our opinion is shared by the writers themselves. "In Memoriam" is a commonplace melody, with a commonplace accompaniment; yet there is feeling for the words shown throughout, and were it not for the bass and voice-part moving in fifths between the sixth and seventh bars, we should not have a word to say against the harmonies. The composer has been more successful in the second song; but in the attempt to vary the accompaniment, he has proved that "variety" is not always "charming." The voice would flow melodiously enough if the notes would move out of its way in the instrumental part; but in many places the harmonies are thickened without being strengthened, and the sudden burst of *arpeggios* in the last four bars has an extremely patchy effect. Mr. Heath should learn to write either an independent accompaniment, with a character of its own, or one which shall merely sympathize with and aid the voice in its progress: that in his "Carn Brea" is neither the one nor the other.

#### J. B. CRAMER AND CO.

*The Moss-Trooper's ride.* Song. Words by F. E. Weatherly, M.A.

*Good bye!* Song. Words by Mrs. Eric Baker.

*The Memory of the heart.* Song. Words by Miss Stirling Graham.

Composed by Henry Smart.

MR. SMART never allows anything to bear his name upon the title-page that will injure his well-earned reputation; but, writing as much as he does, it can scarcely be expected that he will not permit very much to be published that cannot advance it. This, perhaps, is the fate of popular men; but it must be remembered that the remedy is in their own hands; and even the best of good fictions in society is occasionally made conscious that it is possible to wear out his welcome. We have placed these three compositions in the order of their merit. The "Moss-Trooper's ride" is a song that baritone singers will be delighted with; for, although somewhat conventional,

it well expresses the words, and may be made extremely effective by a vocalist who can enter into the spirit of the verses. "Good bye" would be a commonplace ballad were it not for the artistic touches which always distinguish the simplest of Mr. Smart's songs, as one instance of which we may mention the two descending minor sevenths, in the accompaniment, which give much pathos to the final "Good byes" of the voice part. "The Memory of the heart" is a fair sample of the musical drawing-room inanities which we care not to see multiplied.

#### FORSYTH BROTHERS.

*Southern Pictures.* Four Fantasiestücke, for the Pianoforte, in 2 Books. 1. Under the Cypress Tree. 2. Bolero. 3. Gondoliera. 4. Neapolitan Mandolin Player.

*Twelve Sketches in Canonical Form,* for two performers on the Pianoforte; in 2 Books.

Composed by C. Reinecke.

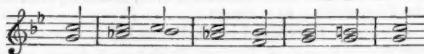
THE four "Southern Pictures," although by no means easy to play, will be warmly welcomed by advanced pianists, for the difficulties contained in them are well worth vanquishing. "Under the Cypress Tree" will scarcely perhaps become as general a favourite as its companions, yet it has a dreamy beauty which will gradually unfold itself to the few. The "Bolero," a characteristic piece in G minor, is excellent, but we give the preference to the "Gondoliera," the melodiousness of which is not its only recommendation, for it bears the impress of a thoroughly artistic mind in every bar. The "Neapolitan Mandolin Player," a graceful sketch, in A minor, amply justifies its title. It has a charming leading theme, with which the second subject forms a good contrast. All these pieces, apart from their attractiveness for performance, will be found most improving practice, for they are written by one who has on several occasions proved to us how perfect a master he is of the instrument for which he composes. The short duets, "in canonical form," may well be played even to an audience knowing but little of the excessive ingenuity of their construction. The whole of those contained in Book 1 are canons in the octave, No. 4, "Humoreske," and No. 6, "Tarantelle," being especially worthy of commendation, the passages in the latter more particularly suggesting not the faintest suspicion that the composer is working in fetters. The Canon in Diminution, named "Elegie," which opens Book 2, is exceedingly interesting, but the best of the series is unquestionably the following one. This commences with a Capriccio in 2-4 time, "All' Ongaresse," entirely given to the second performer. Then we have a Mazurka, in 3-4 time, for both players, and this is succeeded by a movement in which the subject of the opening "Capriccio" is written in the *primo* part, whilst the *secondo* has the "Mazurka," three bars of the former being equivalent to two bars of the latter. The cleverness displayed in this piece is beyond all praise, and we strongly recommend it as a study for young players. The next, "All' Antico," a canon in augmentation, is well written, but scarcely perhaps so attractive as its companions. No. 11, "Scherzo," is a good canon in contrary motion, and the last of the series is rather given as a specimen of the manner in which musicians used to amuse themselves in the "canonical" days, for the *secondo* may become the *primo* with equal effect. We may add that this edition has been carefully fingered by Mr. Charles Hallé.

#### J. R. LAFLEUR AND SON.

*Stabat Mater.* Composed by F. Van Heddeghem, for the Organ or Pianoforte with voices. Latin and English words.

WE feel ourselves placed in rather an uncomfortable position in speaking of this work. The composer has evidently taken so much pains with it, that it seems hardly fair to him to put it aside as unworthy of notice; and at the same time it is quite out of our power to speak of it as a whole in terms of commendation. Mr. Van Heddeghem is by no means destitute of musical feeling, though his ideas

are not strikingly original; and in one or two of the eight movements of which the present setting of the "Stabat Mater" consists, he has been fairly successful. The duet for tenor and baritone, "Quis est homo" (though in some parts reminiscent of Rossini), and the chorus, "Pro peccatis," both contain good points, and are among the best specimens of the composer's workmanship; but in other movements we find such crudeness, not to speak of absolutely incorrect harmony, as to suggest the idea that Mr. Van Heddeghem's study of harmony has been scarcely so thorough as could be wished. For example, on the third bar of page 18 we find consecutive octaves between treble and tenor, and on the fifth bar of the same page a similar fault between the treble and the first bass; while on the last two bars of p. 45, octaves may be seen between alto and tenor. But besides this, the composer's ideas on the subject of accent seem rather vague, as witness the following (p. 45):—



Per te, Vir - go sim de - fen - sus.

and there are several examples of Latin words wrongly accented, e.g., "inlyti" (p. 4), and "plangere" (p. 41), with the accent on the second syllable, and "recole" (p. 42), accented on the third; while at p. 54, we find "confor - veri," with two accents, on the second and fourth syllables, producing a very curious effect. The funniest thing about the work is what is termed on the first page the "English adaption." Whether this has been made by the composer or not is not stated; but whoever is responsible for it seems to have set himself the task of finding the most utterly incongruous words possible, and to have been completely successful. For example, the English text fitted (?) to the first verse of the hymn "Stabat mater dolorosa" is—

"O thou to whom in ancient time  
The lyre of Hebrew bards was strung,  
Whom kings adored in songs sublime,  
And prophets praised with flowing tongue."

Even more ludicrously inappropriate (if possible) is the "English adaption" of the "Pro peccatis":—

"In this thy house whose doors we now  
For social worship first unfold,  
To thee the suppliant throng shall bow,  
While circling years on years are rolled."

Other instances equally comic might be quoted. As the music is at least fairly appropriate to the original Latin words, it may be imagined that it is grotesquely unsuited to the English. The arranger must be credited with some skill in fitting the entirely different metre to the same music.

#### WEEKES AND CO.

*Twelve original Kyries.* By G. H. Starmer.

SOME time since we received a copy of these Kyries, and finding really nothing to say about them—they being decidedly commonplace—we put them on one side. A second copy has now been forwarded to our office, with a note from the composer, expressing his supposition that the first had not come to hand. He was quite mistaken, and it will be as well to state explicitly that we do not undertake to review the whole of the pieces sent for that purpose, still less to review them (as so often requested) "in our next number." Our space is not sufficient to allow us to notice all, even were all worthy of it, which is by no means the case. When composers find their music is not reviewed within a reasonable time after they send it, they may fairly conclude that it is not considered of sufficient importance.

C. M. CADY: New York.

*A Communion Service, in A.* By W. H. Walter, Mus. Doc.

THIS short and pleasing little service will require no detailed notice; indeed we should probably have passed it over altogether but for the fact of its being American, and therefore interesting as showing the state of church music beyond the Atlantic. Judging from this work, we should say that things were in a healthy condition. There is nothing striking about the music, but there is nothing

offensive; it is good sound writing, and doubtless effective in performance. The occasional solos remind us of the prevalent custom in America of engaging a quartett of singers to lead the congregation.

WILLIAM A. POND: New York.

*Original Tunes to Selected Hymns, for use in Church and Home.* Composed by H. B. Ellwanger.

THESE eighteen Psalm Tunes, though here and there containing a reminiscence, have much more in them than the larger number of tunes published in these days. Mr. Ellwanger appears to have a flowing vein of natural melody, of no very striking originality, but sufficiently pleasing to command attention. His harmonies, too, are correct. The weak point of the music is too great a monotony in the cadences. For example, in tunes 7 and 8 each line ends with the chord of the tonic, and three out of the four with a perfect cadence. This we take to be a sign of inexperience which further practice in composition will probably remedy.

#### ORIGINAL CORRESPONDENCE.

##### "GOD SAVE THE KING."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I have been lately looking through various books and manuscripts in order to enlighten myself and to become acquainted with the various bearings of the much-vaed question as to who was the composer of our National Anthem. I do not pretend to have found out anything new, for the controversy dates back to the year 1745-6, when Dr. Arne and his sister, Mrs. Cibber, brought the tune into notice, and such favour did it then gain that S. Carey endeavoured, unsuccessfully, to obtain a pension from the King at Windsor, because he said his father had composed it. But Henry Carey died in 1743, and in his famous collection of one hundred tunes no melody bearing any resemblance to "God save the King" appears, nor did he in his lifetime ever claim to have written it. I might mention that the tune is also ascribed to Purcell, Jones, Young, and Rogers. Dr. Cooke, of Westminster, mentions that it dates prior to the Reformation! All these accounts and claims are very vague, and little reliance can be placed in them. But the following is, I apprehend, much more worthy of belief, and will, I trust, in some way account for the tune being heard at St. Cyr, as Mr. Allen mentions in his letter to you last month.

You will perceive that I name the composer at once, hoping that the evidence I shall bring forward, and which I shall give with references, will justify the assumption I make, though at the same time there are many people who have never for a moment believed in any other.

Mr. John Bull, Mus. Doc., Cantab., appears to have undoubtedly written our National Anthem, in the year 1607.

" . . . Dr. Bull, sworn in January 1585 to the Chapel Royal, St. James, and was trained there by Phelps and Blithman about the year 1592."—Vide *The Old Cheque Book of the Chapel Royal*.

"It is undoubtedly true that James the 1st was entertained in the Merchant Taylors' Hall, July 16, 1607.

"That Dr. John Bull did play all the dinner time, and the children of the King's Chapel did sing melodious songs at the said dinner; after which his Majesty came down to the Great Hall, did hear a melodious song of farewell by three rare men in a ship, and which song so pleased his Majesty that he caused the same to be sung 3 times over.

"That Dr. John Bull was admitted to the livery, though not sworn, for his love and kindness in bestowing the music which was performed in the King's Chamber gratis.

"To Mr. Benjamin Johnson, the poet, for inventing the speech to his Majesty, and for making the songs, and his directions to others in that business, £20."—Vide *Memorials of the Merchant Taylors' Company*.

This banquet to the King "to congratulate his Majesty on his escape from the Gunpowder Plot" was of a most

sumptuous character. No expense was spared; a full account of it—much too long for insertion here (vide *The Records of the Merchant Taylors Company*, and also a programme of music performed in their Hall, June 24, 1876)—is most interesting. I will merely mention that the gentlemen and children of the Chapel Royal were present for the purpose of singing, and that Dr. Bull did play all dinner time on a pair of organs in the King's Chamber, &c.

Now, I would ask any musician whether, for such an occasion, being the first musician of the day, a prolific and good composer, appointed to arrange the musical programme for a sumptuous banquet to the King and the nobility, on receiving a new and special poem by the first poet of the day, would he not set it to new music of his own rather than hunt up an old tune? I say, and I am sure many will agree with me, that the chances are very greatly in favour of new music being composed. But I will proceed with more evidence.

*Extracts from a MS. letter of Richard Clarke to the Worshipful Company of Merchant Taylors, dedicating his work, entitled "An account of the National Anthem," to them.*

"Gentlemen,—In the year 1822 I had the honour of dedicating my account of the National Anthem to the Worshipful Company of Merchant Taylors, and stated that it was written and composed at their request by Ben Johnson and Dr. Bull, and first sung in their Hall 1607. Much controversy and contradiction has arisen since that time. I have answered, during the long period of nineteen years, every account, and can now fully prove that Dr. Bull did compose the music, and which I have publicly performed at the Queen's Concert Rooms, Hanover-square, by all the talent in town, &c.

"I have at last obtained Dr. Bull's only manuscript known of, and which I have at some expense followed to Boulogne and Paris. I am about to publish a copy from the same, and request that I may have the high honour to dedicate this work to the Master, Wardens, and Court of Assistants of the Worshipful Company of Merchant Taylors, to whom the whole honour belong; for had not this Worshipful Company invited King James the First, the Queen, Prince Henry, the Ambassadors, and all the nobility of this great country to dine in their Hall (as shewn by the names in their books), we should not have this National Anthem and Grace composed at all, for the occasion of such sentiments (viz., the Powder Plot)—'Confound their politics,' 'Frustate their knavish tricks'—had passed away. Dr. Bull shortly afterwards left this country, and William Byrd died.

"Having now forwarded these further proofs of my original assertion, I shall await the honour of a reply before I print my prospectus, as I intend to circulate the same very widely, not only in England but in Germany, Italy, and France, where Dr. Bull's compositions are as well known as in this country.—Gentlemen, I remain your obedient humble servant,

"Westminster, July 6, 1841. RICHARD CLARKE."

"That Dr. Bull went beyond the seas, October 1613, without licence and served the Archduke."

" . . . . That he was organist of Notre Dame, Antwerp, 1617, and died there, March 1628."—Vide *The Old Cheque Book of the Chapel Royal*.

On leaving this country Dr. Bull first went to France, where I believe he stayed a short time; and then happened what is now a well-known tale—viz., his adding four more parts to a composition of 40 (*sic*) which the organist of St. Omer had written and vauntingly declared that none could add to.

The above extract from Mr. Clarke's MS. letter relative to his going to Boulogne and then to Paris to see this MS., and the fact of Dr. Bull having gone abroad soon after this banquet, makes me think that Bull must have taken the original score over there amongst his music and goods, then either given it to somebody, or left it behind when going elsewhere, and therefore I conclude that this MS., or a copy, must have been seen and thought suitable for

the occasion of Louis XIVth's visit to St. Cyr, and that a translation with a few alterations was made by Madame de Brinon, while Lulli did the same to the music, to make it come in agreeably with the rest of the service. Madame de Maintenon was not born till 1635, and married to Louis XIV. in 1666, in which year the Convent was finished, so that there is no reason—as the words of the anthem were especially applicable to Louis XIV.—why everything should not have been as Mr. Allen mentions in his letter to you, the only difference being that Lulli and Madame de Brinon were not original composers but merely adapters.

The same argument might apply to other countries who lay claim to our Anthem; for it does not follow that Bull never travelled anywhere except to the Archduke's and to Antwerp.

I now will bring forward what is most conclusive (I might have mentioned it at first without any of the foregoing, only I was anxious to fix the date of the composition if I could).

In Ward's "Lives of the Professors of Gresham College" is a list of musical works in manuscript of Dr. J. Bull, in possession of Dr. Pepusch (*Gentleman's Magazine*): "But besides these, there is extant a large number of Dr. Bull's pieces in manuscript that make a part of the curious and valuable collection of music now deposited in the library of Dr. Pepusch of which I (i.e., Mr. Ward) shall add the following account as communicated to me by the Doctor:—

#### 'For the Organ or Harpsichord:

A large folio, neatly written, bound in red Turkey leather, but not entered in the Catalogue, &c., &c."

[Here follows a long list of some 60 works, not necessary here, and then comes]

"No. 18, quarto, Vol. I., Folio 56.

"God save the King."

I should mention that many of the MSS. and valuable papers from the library of Dr. Pepusch were carted away as rubbish, whether on his death, or on that of his legatee, I do not at this moment remember. The old library of Ancient Music was divided amongst its members, so that the chance of finding any very old copy of this tune is now unlikely.

Hoping that I may have afforded some few hints towards the solution of Mr. Allen's question, and apologizing for the length of my letter—I am, Sir, yours truly,

MONTAGU SHARPE.

Hanwell Park, Middlesex, July 17, 1876.

#### TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—In reply to your correspondent's interesting letter on the above subject, in your last issue, it might interest him to know what the Germans think of the origin of the air.

In "Heil die im Siegeskranz," published by Peters, (Berlin and Leipzig), "God save the King" is given, with German words, by Heinrich Harries (1793), the music attributed to Henry Carey (1743). I presume this is the same man who composed "Sally in our Alley."—I am, dear Sir, yours faithfully,

24th July, 1876.

WALTER DOUGLAS SEATON.

#### THE COPYRIGHT EMBROGLIO.

#### TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—It is not surprising that Mr. Julian Adams has resolved that no copyright music shall be given at his concerts, as that is his safest course. Messrs. Boosey and Co., the publishers of Balfe's "Bohemian Girl," by an advertised notice dated the 5th April, 1876, "state, in answer to numerous inquiries, that they make no claim for the right of performance of the various English songs, duets, &c., published by their firm."

By another advertised notice dated 1st June, 1876, "Madame Balfe, as the widow and executrix of the late

M. W. Balfe, has resolved henceforth (by arrangement with the Dramatic Authors' Society) to charge no fees for the execution of single songs or selections from his operatic works when given in concerts, and not performed on the stage."

In the Clerkenwell County Court, in the case of "Bodda v. The Clerkenwell Benevolent Society," Mr. Frank Bodda (the husband of Miss Pyne, the celebrated soprano), through the medium of a power of attorney granted to Harry Wall, the well-known informer in such cases, sued the Society for the penalty of 40s., incurred by permitting the song "I dreamt that I dwelt in Marble Halls" (from Balfe's "Bohemian Girl") to be sung at its Charity Concert. Mr. Shaw (counsel for the plaintiff) said that the plaintiff was the proprietor of the sole right of performing the Opera of the "Bohemian Girl." Mr. Lewis, on behalf of the defendants, made a very able defence. On a technical objection, not bearing on the law of copyright, the plaintiff was nonsuited.

A superficial reader of Messrs. Boosey's advertisement would conclude that there was now full liberty to sing "I dreamt that I dwelt in Marble Halls." The conclusion would be erroneous. Messrs. Boosey only say that they make no claim. It would spoil the sale of the song to say it could only be sung by permission of Mr. Frank Bodda; but it is quite clear Messrs. Boosey can make no claim for that which they do not own.

A person in ignorance of the various rights in a musical composition would, on reading Madame Balfe's advertisement, most certainly come to the conclusion that the dream in marble halls might be sung in peace; but this delusion is dispelled on reading about the action of Mr. Bodda.

The foregoing fully illustrates what I said in a former letter to you on the subject, and the only conclusions your readers can come to are as follow:—

1. That Messrs. Boosey are only the publishers, and can give no permission to sing in public either the music or the words of the song.

2. That Madame Balfe can only give permission to sing the music, and cannot give permission to sing the words.

3. That Mr. Bodda can only give permission to sing the words, and cannot give permission to sing the music.

Many publications are not copyright. The public have no means of knowing what publications are, and what are not, copyright. The advertisements and the law are a snare, and the musical public are the victims. This state of things is a disgrace to the law, to all concerned, and is a livelihood for the informer.

I again express a hope that the Copyright Commission, of which Sir Julius Benedict is a member, will in any amendment of the copyright laws compel publishers to notify any reservation of rights.

Yours truly,  
J. CLELLAND.

Cheetham, Manchester, 15th July, 1876.

[We quite agree with Mr. Clelland that Madame Balfe's advertisement might lead singers to imagine that she has absolute authority over the works named. But it is right to inform those concerned that Messrs. Boosey and Co. are not the publishers of the "Bohemian Girl," and that they do not print the songs separately; they merely publish an octavo edition of the Opera by arrangement with Messrs. Chappell and Co., who possess the copyright.—ED. *Musical Times*.]

#### THE TRUMPETS IN BACH'S MUSIC.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Having seen several times the remark made in your paper that the trumpet parts in Bach's Mass are not playable, I beg to inform those of your readers who take an interest in the matter that all the passages which occur in the works of that great master can be easily performed by the *Saxhorns* as used in the French Cavalry bands for a great many years.

The *Saxhorns* and *Saxotrombe* form a whole family of brass instruments: they are all provided with pistons and

have their bells turned upwards, which is not only more convenient for the rider, but produces also more tone. The compass of all the instruments taken together ranges from



Their name and compass are as follow:—

1. Little high *Saxhorn* in B $\flat$  (petit *Saxhorn aigu*: lit. acute).

Chromatic.	Sounding.

2. *Saxhorn Soprano* in E $\flat$ .

Chromatic.	Sounding.

3. *Sax-horn Contralto* in B $\flat$ .

Chromatic.	Sounding.

4. *Saxhorn Alto* in A $\flat$ .

Chromatic.	Sounding.

5. *Saxotromba Alto* in E $\flat$ .

Chromatic.	Sounding.

6. *Saxotromba Baryton* in B $\flat$ .

Chromatic.	Sounding.

7. *Saxhorn Basso* in B $\flat$ .

Chromatic.	Sounding.

8. *Saxhorn Contrabasso* in E $\flat$ .

Chromatic.	Sounding.

9. *Saxhorn Contrabasso* in B $\flat$ .

Chromatic.	Sounding.

It will be seen from the foregoing table that there is range enough to play any passages, and particularly the *Saxhorns* Nos. 1, 2, and 3 would be most efficient for performing the passages referred to. *Cornet*-players, who now-a-days execute all sorts of florid music, could manage any of the instruments cited without difficulty, and we would thus obtain as near as possible the effects intended by Seb. Bach when he wrote for high trumpets and high horns. As it is, the score must necessarily suffer from the usual disfigurements in that department.

I am, Sir, yours truly,

JULY 4TH, 1876. ALLEGRO.

## TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

## BRIEF SUMMARY OF COUNTRY NEWS.

*We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.*

BEVERLEY.—A meeting of the trustees of the Minster New Fund was recently held, when Mr. Camidge, of York, was selected to fill the vacancy caused by the appointment of Mr. Mann, Mus. Bac., to King's College, Cambridge.

BLACKBURN.—An Organ Recital was recently given in S. Peter's Church by Dr. Spark. The programme was well selected and greatly enjoyed by the large audience assembled.

EASTBOURNE.—The opening Concert at the elegant New Hall erected by the Devonshire Park and Baths Company, in connection with the Park and Skating Rink, was given on Saturday evening the 8th ult. The artists engaged were Mdme. Edith Wynne, Mdme. Blanche Cole, Mr. Edward Lloyd, and Signor Caravaglia, with Mr. Sidney Naylor as accompanist. Mdme. Edith Wynne, however, was unable to be present owing to indisposition. The instrumental performance by Messrs. Weipert's Band consisted of Meredith Ball's "Gavotte 'Wolftington,'" the Overture to *Pöke et Paysan*, Mendelssohn's "War March," &c. At subsequent concerts on the 15th and 22nd ult., attractive programmes were provided and well rendered by Misses Sinclair and Russell, Mdme. Osbourne Williams, Messrs. Wilford Morgan, Stedman, and J. L. Wadmore. The hall is excellently adapted for the purpose for which it has been erected, acoustics, ventilation, and comfort having been equally considered. For future concerts engagements have been made with Madame Edith Wynne, Misses Jessie Royd, Annie Butterworth, and Julia Elton, Mdle. Risarelli, Messrs. E. Lloyd, Barbara Lane, Stedman, R. Hilton, and Thurley Beale, and Signor Foli. The spirited manner in which these concerts have been projected and carried out by the directors should ensure success to the undertaking.—Mr. J. H. Deane gave an Organ Recital on Thursday the 13th ult., at Trinity Church. His selection included No. 29 of Mendelssohn's *Lieder ohne Wörter*, Battiste's Andante in G, an Offertoire to Lefébure-Wely, a Fugue by Mendelssohn, and Gounod's "Marche Cortège" from *Irene*.

KIDDERMINSTER.—On Tuesday evening the 27th June, a performance of Haydn's *Creation* was given by the members of the Choral Society, in the Music Hall. The solos were well rendered by Miss Wooley, Mr. Welch, and the Messrs. Cotton and Muston. The band and choir, under Mr. Fitzgerald, performed their portions of the Oratorio exceedingly well; they were assisted by Mr. Attwood, of Stourbridge, an old member of the Society.

LEEDS.—Dr. Spark concluded his Spring season of Organ Recitals in the Town Hall on the last Tuesday afternoon in June. There was a large attendance, and the hearty applause showed that the music performed was thoroughly appreciated. During the season Dr. Spark has introduced a larger number of novelties than usual; indeed there is scarcely a new piece of any importance either written for the organ, or which can be transcribed for that instrument, which he has not brought forward.

NORTH BERWICK, N.B.—On Saturday, the 8th ult., Mr. Frank Bates gave an Organ Recital at S. Baldred's Episcopal Church. The programme contained selections from the works of Bach, Handel, Mendelssohn, Cherubini, and Lefébure-Wely.

OTAGO, NEW ZEALAND.—Mr. A. J. Towsey, organist and choir-master of St. Paul's Cathedral Church, was presented on Easter Sunday with a very handsome testimonial, consisting of a complete set of fish and dessert knives and forks, and two small candelabra, with the accompanying printed on an illuminated card: "To A. J. Towsey, Esq., as a slight recognition of his kindness in playing the organ to friends after service on Sunday evenings. Easter Sunday, 1876."

TENBURY.—The members of the Tenbury Musical Society gave their Summer performance on Wednesday, June 28th, the work selected being Handel's *Theodora*. The principal vocalists were: Theodora, Mrs. Holt; Irene, Miss E. Preston; Didimus, Miss Antelli; Septimus, and a Messenger, Rev. V. K. Cooper; Valens, E. Cholmley-Jones, Esq. Leader of the band, A. Alexander, Esq.; conductor, Rev. J. Hampton. The rendering of the Oratorio was highly creditable, the choir showing the most careful training on the part of the conductor, the Rev. J. Hampton, and the band, under the leadership of Mr. Alexander, being thoroughly efficient. The recitatives were well accompanied by Mrs. T. L. Wheeler.

WINDSOR.—Mr. Liddle, assisted by Messrs. Zerbini, Blagrove, Marriott, and Aylward, gave a morning Concert in the Mechanics' Institute, on the 13th ult. The programme consisted of Mozart's String Quintett in C major; Haydn's Variations on the Austrian Hymn; Regondi's ms. Concerto for Concertina, with String Quartett accompaniment (excellently played by Mr. Blagrove); Macfarren's Barcarole for ditto; Beethoven's Romance in G; Bach's G minor Prelude and Fugue for Violin alone, and songs "Du bist wie eine Blume" (Schumann), "In a distant land" (Tauberth), and Braga's Serenata, charmingly sung by Miss Amy Aylward. Sir G. J. Elvey, Mus. Doc., conducted.

ORGAN APPOINTMENTS.—Mr. John Broadhouse, to Christ Church, Barnet.—Mr. C. M. Anderson, Organist and Choirmaster, to S. Bartholomew's, Islington.—Mr. George Ryle, to St. Mark, Battersea-rise.—Mr. Claude R. Fowles, Organist and Choirmaster, to SS. Michael's and All Angels', Swanmore, Ryde, Isle of Wight.—Mr. Horton Corbett, to York-street Congregational Church, S.E.

## DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

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Quoniam, in E flat ... } (Second Mass) ... ... ... ... Hummel	Occasional Overture (1st two movements) ... ... ... Handel
Cum Sancto Spiritu } ... ... ... ...	
I know that my Redeemer liveth (Messiah) ... ... ... ... Handel	
Et Resurrexit, in C (First Mass) ... ... ... ... Mozart	
Te gloriosus (Te Deum) ... ... ... ... Graun	
Qui tollis, in A (Second Mass) ... ... ... ... Haydn	
No. 12.	No. 22.
Gloria in excelsis, in B flat (First Mass) ... ... ... ... Haydn	Kyrie in G (Fugue from a Mass) ... ... ... Naumann
Agnes Dei, in F (First Mass) ... ... ... ... Mozart	Slow Movement in C (from Op. 13) ... ... ... Beethoven
Quoniam tu solus, in D (Third Mass) ... ... ... ... Haydn	De torrente in via (Dixit Dominus) ... ... ... Romberg
Kyrie Eleison, in C (First Mass) ... ... ... ... Mozart	March from the Occasional Oratorio ... ... ... Handel
Fixed in his everlasting seat (Samson) ... ... ... ... Handel	Concluding Voluntary, in G (from a Fantasia) ... J. S. Bach
No. 13.	No. 23.
Cum Sancto Spiritu } ... ... ... ... Haydn	Cry aloud and shout ... ... ... Dr. Croft
I know that my Redeemer liveth (Messiah) ... ... ... ... Handel	Slow Movement, in D (from a Sinfonia in G) ... Haydn
Et Resurrexit, in C (First Mass) ... ... ... ... Mozart	Blest are the departed (Last Judgment) ... ... ... Spohr
Te gloriosus (Te Deum) ... ... ... ... Graun	Blessing and honour ditto ... ... ... Spohr
Qui tollis, in A (Second Mass) ... ... ... ... Haydn	Et incarnatus est (from a Mass) ... ... ... André
No. 14.	No. 24.
Gloria in excelsis, in B flat (First Mass) ... ... ... ... Haydn	Agnus Dei and Dona Nobis (Tenth Mass) ... ... ... Mozart
Agnes Dei, in F (First Mass) ... ... ... ... Mozart	Slow Movement, in G (Sinfonia in D) ... ... ... Haydn
Quoniam tu solus, in D (Third Mass) ... ... ... ... Haydn	Adagio (from the Grand Concertos) ... ... ... Handel
Kyrie Eleison, in C (First Mass) ... ... ... ... Mozart	Awake the Harp (Creation) ... ... ... Haydn
Fixed in his everlasting seat (Samson) ... ... ... ... Handel	Andante, in E (First Concerto) ... ... ... Mendelssohn
	Alleluja (The King shall rejoice) ... ... ... Handel

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3. ANGELS, EVER BRIGHT AND FAIR.	do.	10. THY REBUKE HATH BROKEN HIS	do.
4. HOW BEAUTIFUL ARE THE FEET.	do.	HEART; and BEHOLD AND SEE.	
5. IF GOD BE FOR US.	do.	11. HE WAS CUT OFF; and BUT THOU	do.
6. TYRANNIC LOVE.	do.	DIDST NOT LEAVE HIS SOUL IN	
7. LORD, REMEMBER DAVID; and HOLY, HOLY.	Handel.	HELL.	
8. WISE MEN FLATTERING.	Handel.	12. I KNOW THAT MY REDEEMER LIVETH.	do.

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3. Spring's Bright Glances ( <i>In Elvezia non v'ha</i> )	...	...	From Bellini's "LA SONNAMBULA,"
4. From Yonder Vale and Hill ( <i>D'immenso giubilo</i> )	...	...	From Donizetti's "LUCIA DI LAMMERMOOR,"
5. Here we Rest ( <i>Qui la selva</i> )	...	...	From Bellini's "LA SONNAMBULA,"
6. Onward to Battle ( <i>Squilli e scheggi</i> )	...	...	From Verdi's "TROVATORE,"
7. Rataplan ( <i>Rataplan</i> )	...	...	From Donizetti's "LA FIGLIA DEL REGGIMENTO,"
8. The Gipsy's Star ( <i>Vedi i Dell' aura tua profetica</i> )	...	...	From Verdi's "IL TROVATORE,"
9. War Song of the Druids ( <i>Dell' aura tua profetica</i> )	...	...	From Bellini's "NORMA,"
10. In Mercy, hear us! ( <i>Cielo clemente</i> )	...	...	From Donizetti's "LA FIGLIA DEL REGGIMENTO,"
11. Come to the Fair! ( <i>Accorte, giovinette</i> )	...	...	From Flotow's "MARTA,"
12. Friendship ( <i>Per te d'immenso giubilo</i> )	...	...	From Donizetti's "LUCIA DI LAMMERMOOR,"
13. Away, the Morning freshly breaking ( <i>The Chorus of Fishermen</i> )	...	...	From Auber's "MASANILO,"
14. Pretty Village Maiden ( <i>Pecunias' Serenade Chorus</i> )	...	...	From Gounod's "FAUST,"
15. The soft Winds around us ( <i>The Gipsy Chorus</i> )	...	...	From Weber's "PRECIOZA,"
16. See how lightly on the blue sea, ( <i>Senti la danza invitaci</i> )	...	...	From Donizetti's "LUCREZIA BORGIA,"
17. See the Moonlight Beam ( <i>Non fai Motto</i> )	...	...	...
18. In yonder rocks reclining ...	...	...	... From Auber's "FRA DIAVOLO,"
19. Happy and light ...	...	...	From Balfe's "BOHEMIAN GIRL,"
20. Come, come away ( <i>Ah! que de moins</i> )	...	...	From Donizetti's "LA FAVORITA,"
21. Hymen's torch ( <i>Il destino</i> )	...	...	From Meyerbeer's "LES HUGUENOTS,"
22. Come on, Comrade ( <i>The Celebrated Chorus of Old Men</i> )	...	...	... From Gounod's "FAUST,"
23. 'Gainst the Powers of Evil ( <i>The Chorus of the Cross</i> )	...	...	From Donizetti's "DON PASQUALE,"
24. O Balmy night ( <i>Com' è gentil</i> )	...	...	From Rossini's "GUIGLIELMO TELL,"
25. Haste o'er the hills ( <i>Introductory Chorus</i> )	...	...	From Meyerbeer's "ROBERT LE DIABLE,"
26. Come, sing the Song ( <i>Opening Chorus</i> )	...	...	From Bellini's "NORMA,"
27. With fair Ceres ( <i>The March Chorus</i> )	...	...	From Rossini's "GUIGLIELMO TELL,"
28. The Tuneful Song of Robin's Horn ( <i>Tyrolean Chorus</i> )	...	...	From Weber's "DER FREISCHUTZ,"
29. The Chorus of Huntsmen	...	...	From Flotow's "MARTA,"
30. Hark! the distant hills ( <i>Hunting Chorus</i> )	...	...	From Meyerbeer's "GLI UOONOTTI,"
31. Hence! away with care	...	...	From Wagner's "LOHENGRIN,"
32. Hail to the Bride	...	...	From Rossini's "SEMIRAMIDE,"
33. Hark! music stealing! ( <i>subject from Overture</i> )	...	...	From Weber's "DER FREISCHUTZ,"
34. A bridal wreath we twined ( <i>Chorus of Bridesmaids</i> )	...	...	From Auber's "MASANILO,"
35. Behold, how brightly breaks the morning! ( <i>The Barcarole</i> )	...	...	From Auber's "FRA DIAVOLO."
36. From hill to hill resounding ( <i>subject from Overture</i> )	...	...	

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